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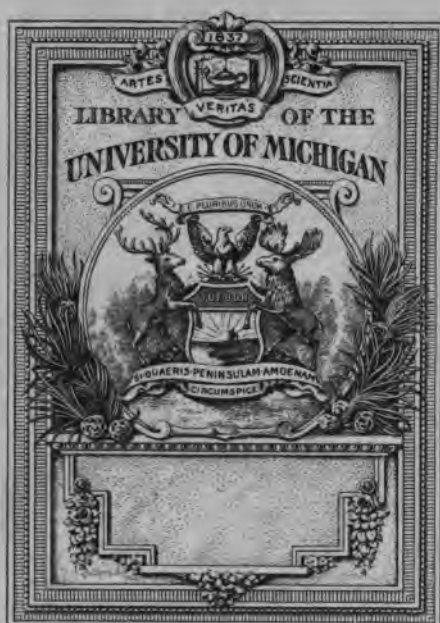
An Essay on Life
& dramatic Works of
Dr. Juan Perez de Montalvan

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AN ESSAY
UPON THE
LIFE AND DRAMATIC WORKS
OF
DR. JUAN PEREZ DE MONTALVAN

THESIS

PRESENTED TO THE FACULTY OF THE DEPARTMENT OF PHILOSOPHY OF
THE UNIVERSITY OF PENNSYLVANIA IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR
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PREFATORY NOTE.

The principle of division into four different classes of the plays hereinafter examined — *i. e.*, *Comedias heroicas*, *Comedias de Capa y Espada*, *Comedias de Santos* and *Comedias devotas* — is based upon those definitions given by Ticknor, Vol. II., pp. 218, 207 and 247 respectively. The distinction between the *Auto sacramental* and the *Comedia devota* or *Comedia de Santos*, is well drawn by Fitzmaurice-Kelly, p. 441.

The present dissertation is extracted from a more voluminous work that I have prepared on forty of the dramas of Montalvan, and which I intend publishing in book form at no distant day.

I take this opportunity to express my appreciation of the courtesy of my esteemed Professor, Dr. Hugo Albert Rennert, not only in kindly assisting me in the revision of the proofs, but also in loaning me several rare and valuable works.

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DR. JUAN PEREZ DE MONTALVAN.

I. LIFE AND WORKS.

Doctor Juan Perez de Montalvan was born at Madrid in 1602. His father, Alonso Perez, was the King's book-seller, and had a shop in the *Calle de Santiago*.¹ After studying with great success the Humanities, Philosophy and Theology, at the University of Alcalá de Henares, Montalvan became Licentiate in 1620. The same year, he took part in the poetical contest which was celebrated at Madrid in honor of St. Isidro, and presided over by Lope de Vega. So meritorious was his work that, with Lope's assent, he carried off one of the prizes that were there offered. Soon after, he took the degree of Doctor of Divinity, and on May 13, 1625, was ordained Priest in the Congregation of St. Peter, and became apostolic notary of the tribunal of the Inquisition. A rich merchant of Peru, who had never seen him, sent him the same year a pension, as his private chaplain, to pray for him in Madrid — all out of admiration for his genius and writings.

In 1619, he began to write for the stage, under the guidance of Lope de Vega, who had some years before conceived for him a very lively affection. As Alonso Perez was by privilege the editor of Lope's works, Lope must early have become acquainted with his son, and the friendship became a lasting one. In 1624, he published a poem entitled: "*El Orfeo en lengua castellana*," dedicated to the celebrated Portuguese poetess, Bernarda Ferreira de la Cerda. It was preceded by a remarkable panegyric letter written by Lope, and some think, indeed, that he was the author of the poem as well, and wrote it to present his pupil worthily in the literary arena.² In the

¹ Quevedo asserts that he was previously engaged in the same business at Alcalá de Henares. (Barrera, p. 264, note.)

² On this question, vid. Barrera, p. 264.

same year appeared his eight novels, "*Sucesos y Prodigios de Amor*," which saw twelve editions, beside a French translation. These were followed, in 1627, by a small work on: "*La Vida y Purgatorio de San Patricio*," — often reprinted and translated, — and, in 1632, by the famous "*Para Todos*," a miscellany of "*Ciencias, materias y facultades, ejemplos morales, humanos y divinos*," containing, besides, four *Comedias* and two *Autos sacramentales* of the same author. The publication of this book, which ran through twelve editions, occasioned the most bitter literary battle, in which were exchanged — both in print and manuscript, prose and verse — satires and apologies, censures and defenses. The combat was begun by Francisco de Quevedo, of whom we shall have occasion to speak later.

On August 21, 1635, four days after the date of the *tasa* of the first volume of his dramatic works, our author lost, by death, his friend and master, Lope. Previous to this time the first germs of insanity had become implanted in Montalvan, being occasioned by his excessive study and literary labors, and now, hastened by his great loss, the terrible disease began to show itself. Under its influence, he published, in 1636, an extravagant panegyric on Lope, entitled: "*Fama póstuma á la vida y muerte de Lope de Vega Carpio; y elogios panegíricos á la inmortalidad de su nombre*." This work consists of a biography of the playwright, and various poems written in his honor by over a hundred and fifty of his contemporaries.

Soon after this, his malady became aggravated, and he lost his reason completely. After lingering some months in this miserable condition, death mercifully came to him on the twenty-fifth of June, 1638.¹ A splendid funeral was given

¹ Ticknor, vol. II., p. 314, note 30, says: "From the '*Decimas*' of Calderon in this volume," i. e., the "*Lágrimas panegíricas*," etc., vid. the next paragraph in the text above, "(f. 12), I infer that Montalvan had two attacks of paralysis, and died a very gentle death." The lines alluded to run as follows:

No furioso frenesi,
No delirio riguroso
Su animo turbò piadoso,
Un blando letargo sí,

him, the orators being the Brother Diego Niseno and Doctor Francisco de Quintana, and he was interred in the parish of San Miguel, which to-day no longer exists.¹

The inevitable eulogy now followed, and the next year, 1639, one of his friends, Pedro Grande de Tena, published — as Montalvan had done for Lope — a large number of pieces by a hundred and seventy-five authors, known and unknown, of his time. To this collection he gave the name: "*Lagrimas Panegiricas á la Tenprana Muerte del Gran Poeta, i Teologo Insigne, Doctor Juan Perez de Montalban, Clerigo Presbitero, i Notario de la Santa Inquisicion, Natural de la Imperial Villa de Madrid.*"²

But as Montalvan had his admirers, so he had his enemies. The most bitter of them all was Quevedo. The enmity was caused in part, perhaps, by the father of Montalvan pirating the "*Buscon*" of Quevedo as soon as it had appeared at Zaragoza in 1626.³ Quevedo was of course furious, and took ven-

Para mostrarnos assi
Quanto la muerte sebera
Sintio que se deshiziera
Tanto sujeto, y llegò
De dos vezes, porque no
Se atrevio de la primera.

They would seem to admit such an interpretation as Ticknor gives them.

¹ Vid. Barrera, p. 264; Ticknor, l. c., p. 313; Schack, vol. III., p. 372; Fitzmaurice-Kelly, p. 417.

² I possess a copy of this rare and curious book. A good description of it is found in Gallardo, vol. III., col. 118 ff., so I shall only supplement here the information which is given in that place. The poems contained therein are most varied in style, including the Sonnet, Sapphic Elegy, *Decima*, *Glossa*, Epigram, Octave, Canzone, Epicede, Monody, Dialogism, Lyric, Acrostic, Dialogued Sonnet, Silva, Funeral Elegy, *Romance*, Madrigal, *Endecha*, Elegiac *Romance*, Epitaph, and Tercet. The majority of these are written, of course, in Spanish, though specimens in Latin are by no means lacking. They offer no great interest, and are, on the whole, insufferably tedious, owing to the oft-repeated and extravagant eulogies they contain. The remainder of the volume is occupied by the two funeral orations, that of Niseno extending over thirty-four folios, and a treatise on poetry, which occupies eighteen folios.

³ Cf. Mérimée, pp. 107 and 150, note 1; Fitzmaurice-Kelly, p. 418. Ticknor, l. c., p. 321, note, states that the pirated work was the "*Política de Dios.*" Previous to this, however, Quevedo had a grudge against Montalvan,

geance upon the book-seller in the courts. This only added fuel to the fire, and the Montalvans hit back by taking a hand, with Fray Niseno, in causing a prohibition of his works to be made by the Inquisition in 1631.¹ When the "*Para Todos*" appeared in 1632, Quevedo eagerly seized the opportunity for squaring himself, and ridiculed this *mélange* in a vicious satire entitled: "*La Perinola*," i. e., "The Tetotum," which passed about in manuscript with great applause.² But Montalvan was not to remain unavenged, for, in reply, his friends launched against Quevedo a most insolent libel called: "*El Tribunal de la Justa Venganza*," which appeared at Valencia in 1635.³ Three years later Montalvan died, and as Quevedo had predicted that his

as is shown by the sarcastic "*Carta consolatoria*" sent to our author after one of his plays had been hissed. Vid. Rivadeneyra, vol. 45, p. xxxi; Mérimée, p. 350, note 2; Ticknor, l. c., p. 321. It is inserted in the "*Don Diego de Noche*" of Salas Barbadillo, which was printed in 1623, and indeed some think the latter was the author. An amusing anecdote concerning Quevedo and Montalvan is related by Schack, l. c., p. 374, note, and a detailed account of the quarrel between them is given in Rivadeneyra, vol. 48, p. 463 ff., note.

¹Ticknor, l. c., p. 292, note 36; Barrera, p. 265.

²Barrera, ib. An account of the contents of this libel is given by Schack, l. c., p. 374 ff., and Mérimée, p. 349 ff. Manuscript copies of it are not infrequent. I have examined the one in the Library of the University of Pennsylvania. It is apparently of about the middle of the seventeenth century, and consists of twenty-one folios. The attack first found its way into print in 1788. It may be conveniently read in Rivadeneyra, vol. 48, pp. 463-478. A list of editions is given on p. 465, note. There seems to be nothing in the "*Para Todos*" to warrant Quevedo in writing such a pamphlet.

³Ticknor, l. c., p. 292, note 36. The question of authorship is discussed by Mérimée, p. 108 ff. Montalvan was always much bantered for his aristocratic airs, and Fitzmaurice-Kelly, p. 417, quotes some amusing satirical verses written by Quevedo on this theme. Cf. also Mérimée, p. 349, note 1. I cannot do more here than merely allude to Quevedo's absurd mistake in confounding Francisco de la Torre with one Alfonso de la Torre, who lived about two centuries before. That I should mention it at all is due to the fact that Montalvan was the indirect cause of Quevedo's error remaining uncorrected by Lope de Vega. Vid. Fitzmaurice-Kelly, p. 255 ff. Mérimée, however, (p. 316 ff.), does not accept Francisco de la Torre as the author of the poems edited by Quevedo, and suggests that the real author may have been Francisco de Figueroa.

enemy would die insane, he had the satisfaction of seeing his prophecy fulfilled, since he himself lived till 1645.¹

The dramatic works of our author were published in two volumes, each containing twelve plays.² The first edition appeared at Madrid in 1635,³ and the second at Valencia in 1652. Besides the twenty-four plays which the original edition contains, there are many *sueltas*,⁴ and also several pieces in which Montalvan was a joint author with others.⁵

Although almost all his works were received by the public with the greatest favor, as is proved by the many editions through which they passed, yet our author's chief success was on the stage. Here his popularity was so great that the booksellers found it to be to their interest to print under his name many plays of various other dramatists. Such action, of course, displeased him not a little, and brought forth loud complaints in the "*Para Todos*" and in the preface to the first volume of the plays.⁶

II. STYLE.

Don Joseph Pellicer de Tobar Abarca, a friend of Montalvan, in a short essay entitled : "*Idea de la Comedia de Castilla, Deduzida de las Obras del Doctor Juan Perez de Montalvan*,"⁷ gives an interesting contemporary criticism of the dramatic work of our author. Before expressing my own judgment in regard to his capabilities as a playwright, I shall give, as briefly as possible, the gist of Pellicer's essay.

¹ It is not surprising that Quevedo is missing among the eulogists of the "*Lágrimas panegíricas*!"

² For the titles, vid. Barrera, p. 267.

³ Salvá, vol. I., p. 479; Zeitschrift, vol. XV., p. 220.

⁴ Barrera, p. 268, gives the titles of thirty-three of these, while Rivadeneira, vol. 45, p. liv, gives forty-seven titles.

⁵ The titles of these are given by Barrera, p. 268. Schack, l. c., p. 373, states that the total number of our author's dramatic productions was about one hundred, but this is probably an exaggeration. Ticknor, l. c., p. 315, gives the number as about sixty, and he is probably nearer the truth.

⁶ Ticknor, l. c., p. 315, and note. It is interesting to note that Lope's "*Sin Secreto no hay Amor*" was among the pieces wrongly attributed to Montalvan.

⁷ This forms part of the "*Lágrimas panegíricas*," ff. 147-152.

Starting with the definition of drama as an action which teaches to imitate the good and avoid the bad — thereby attributing to it a serious moral purpose — he states that Montalvan always observed this principle strictly in his plays. In a style all his own, energetic and efficacious, he exalted virtue and decried vice so earnestly that his hearers were influenced to follow his example. He knew how to accommodate himself to the subject which he was treating, and avoided introducing anything incongruous therein. So thoroughly did he throw himself into the spirit of the scene that he was writing, that it appeared life-like and real, instead of artificial. Regarding legends, rites and ancient ceremonies as unintelligible to the majority of his auditors, so ignorant were they, he avoided alluding to them. In his love scenes he observed such decorum that he never overstepped the bounds of propriety. Rarely did he choose historical or idealistic subjects, for in employing them an author must use discretion, since numerous occurrences, either actual or fanciful, are debarred from the stage. Such are the seditions of vassals, the cruelties of rulers towards their subjects, and the private life of great persons. He avoided the representation of personages still alive in his time. The theme of jealousy — indispensable to every play — was always for him of the first importance. In the plots of his pieces he showed marvelous artifice, and involved them so skilfully that the solution could not be foreseen until after the opening of the second scene of the third act. In those plays which were of involved plot he used a simple style, and, on the contrary, when the plot was weak, he supplied the deficiency by the excellence of his writing. Knowing that the action ought not to be longer than twenty-four hours, he observed this rule in the majority of his plays, and in those in which he violated it, it was due only to the demand of custom. To each of the three scenes in each act he gave three hundred verses,¹ and never left the stage unoccu-

¹ Ticknor, l. c., p. 321, in speaking of this canon, commits an amusing error. He says: [Montalvan] "limited each of the three divisions of his

pied if he could avoid it. A good dramatist should possess some knowledge of all subjects,¹ and the reader of Montalvan's plays will find that he fulfills this requirement.

How one would wish that all the above enthusiastic appreciation of Montalvan's dramatic work might be accepted as truth! But unfortunately Pellicer is a eulogist, blind to his friend's defects, and exception must be taken to more than one of his assertions.

In the first place, Montalvan's style is generally far from the "energetic and efficacious" one that Pellicer would have us believe. So devoid was he by nature of moving and powerful poetic inspiration that, as a rule, those passages in which he endeavors to enrapture the hearer by dint of would-be fire and vigor, frequently descend into mere hollow rhetoric and empty bombast. As to his not introducing the incongruous, what could be more so, for example, than the *gracioso* rôle in "*Olympa y Vireno*" or "*Los Amantes de Teruel*"? Far from being able to throw himself into the spirit of a scene, — thereby avoiding artificiality, — Montalvan possessed a genius so lacking in energy that generally he was incapable of infusing life into the matter he handled. That he was averse to choosing historical subjects is disproved by a reference to note 1, page 8, wherein the question of his originality in subject-matter is discussed. Pellicer's statement regarding his "marvelous artifice" in plot-construction is as amusing as it is incorrect, for the majority of his plays suffer from a lack of solidity. They may be said to resemble a series of different scenes, which, even if they individ-

full-length dramas to three hundred lines. . . ." One would certainly infer that by the word "divisions" Ticknor means "acts," since the plays of that period are based on a three-act division. According to this, each act would consist of only three hundred lines! Quite on the contrary, however, each of the three scenes into which the act is divided comprises three hundred lines, making a total of nine hundred lines for each act. Pellicer's own words are as follows: "Cada Iornada deve constar de tres Scenas . . . A cada Scena dava MONTALBAN trescientos Versos. . . ."

¹ I am warranted in epitomizing Pellicer's lengthy exposition in these startling terms, since the list of subjects in which he would have the playwright versed runs from theology to navigation!

ually seize the attention, lack unity and aim, and accordingly make a weak and superficial impression.

But Montalvan has still other defects, which must be exposed, much as the critic would wish, for his credit, to pass them by. One of the most glaring of these is his lack of originality. His versatile talent was not original or fresh enough to create a field in which he might work as his own; in other words his genius was not creative but adaptive.¹ Indeed, to such an extent did he allow himself to be influenced, now by this *motif*, now by that, that very often his plays recall previous productions. Lope de Vega is, of course, his chief model, but Tirso de Molina has also exercised a visible influence upon him. In one play, "*El Segundo Seneca de España*," he has followed Enciso.²

It were surely no disgrace for Montalvan to have looked up to Lope as a model, but one would wish that he had followed him with more exactness and earnestness. It was the *fecundity*, however, of his master which most he appreciated, and accordingly he tried to rival him in the *number* of his productions. But that were most dangerous, for as Schack³ well says, "the Prodigy of Nature," *i. e.*, Lope, "was the only one who could be both polygraph and true poet at the same time."

Very naturally Montalvan failed in his design, and, in making such an attempt, ruined the greater part of his work. I say "ruined," because the great majority of his plays suffer from being written too hurriedly; the blot appears almost everywhere, irrespective of the subject treated. Too often, he writes superficially, cursorily, without the proper concentration of his faculties, and devoid of a fitting sense of artistic perfection. Only

¹ The correctness of this statement is proved by an examination of the forty plays which I have read. Out of a total of twenty-five *Comedias heroicas*, fourteen are *not* original in source, six of the number being based on actual historical events. In the *Capa y Espada* class we have a better evidence of originality, for there, six out of a total of eight are apparently of Montalvan's own invention. The religious plays I do not take into account at all, for they are of necessity derivatives.

² Schaeffer, vol. I., p. 442.

³ L. c., p. 378.

in exceptional cases is his work seriously thought out, and executed with care. How much better had it been, had he tried to become acquainted with the beauties of his model, and striven to appropriate them ; to perfect his own faculties, and to infuse into his productions that artistic fullness which was Lope's by nature.

Another serious defect is monotony. This is due, in great part, to the repeated employment of certain dramatic stock themes in the plot-construction. Pellicer, himself, remarks that the subject of jealousy, "indispensable to every play," was always of the first importance to Montalvan. But this is not by any means the only *motif* employed.¹ Add to the tedium arising from this source, that occasioned by the general sameness of the typical characters. Again and again, we have the singularly stupid and easily duped father — the mother is very rarely mentioned ; the forward and deceitful daughter ; her jealous and intriguing friend — usually her rival in love ; the gay gallant ; the impudent, familiar and easily bribed servant ; and the inhuman villain. There is not much variation to be seen at any time in this monotonous and uninteresting gallery of time-worn portraits.

Culteranismo, the plague which played such havoc with the *littérateurs* of the time, numbered our author among its many victims.² It is very amusing, therefore, when in the preface to

¹ The other principal ones are these : Persons of high rank going about incognito (occurs in five plays) ; royal child sent away from home to avoid the cruelty of the stepmother (two plays) ; duels (nine plays) ; a dream used to disclose something before unknown (five plays) ; invading with an army the heroine's country owing to having been rejected by her (two plays) ; two children at first supposed to be brother and sister, later found to be no relation (three plays) ; assumed names (six plays) ; the master-key (four plays) ; a conversation overheard intentionally or accidentally (seven plays) ; disguises (eight plays) ; mistaken identities (nine plays). I do not claim to have exhausted the whole number of instances of these different *motifs*. I have merely given sufficient examples to show with what frequency they are employed.

² The principal symptoms of this literary disease are given by Schaeffer, l. c., p. 7. Calderon is responsible for the introduction of *culteranismo* into the drama, but one is half-inclined to pardon him, in consideration of what he has done for the stage in freeing it from the carelessness of Lope.



the first volume of his plays, after announcing his intention of avoiding the use of the incomprehensible language and other extravagances of his contemporaries, he declares that those who censure this practice are the very ones who make use of it ! But as the defect is peculiar to the time, and not to the man, one must not visit upon him too harsh a censure. Indeed much of the popularity which several of his plays enjoyed was due mainly to the long, rhetorical speeches which were inserted at every opportunity, and pleased both auditors and actors. To the artistic sensibilities of those of the present day these same passages are exceedingly offensive, for the meaningless verbosity and hollow bombast are tedious beyond measure.¹

It should be remarked that many of the plays are stronger in the first two acts than in the third, for towards the end there is not infrequently a great falling off in the dramatic interest. I think that this is due, in great part, to the subject-matter being insufficient for the play which is constructed out of it. To supply this deficiency "padding" of all kinds is resorted to, and the *gracioso* is then looked to for his share.²

Montalvan's redeeming virtues may thus be described. He has a keen eye for a dramatic situation and the value of a popular story, and sometimes shows real cleverness in constructing quite a fair play out of very simple material.³ At rare intervals we come upon a real poetic passage, and indeed this very rarity vexes us in that it degenerates so soon into mere rhetoric. The drawing of character is very unequal, and while striking at times, it is, as a rule, only mediocre. His skillful delineation of women, however, shows that he possessed such a good knowledge of the feminine temperament that he might almost be accorded a place

¹ As brief specimens of Montalvan's *culteranismo*, these may be given : *Esta es concha de una perla que adoro*," uttered by a gallant in reference to the dwelling of his loved one. An army of Ethiopians is described as "Un arroyo de carbon, un mar de tinta."

² Pellicer declares, with evident pride, that where the plot was weak Montalvan made reparation by the "excellence of his writing." To the critic of to-day the correctness of this statement seems rather doubtful.

³ "*El Príncipe prodigioso y Defensor de la Fe*" and "*El divino Nazareno Sansón*" may be cited as examples.



second to Ovid, than whom none was superior in this respect. This admirable trait he derived in a great measure from his master, Lope, whose female characters are living beings in comparison with the artificial creations of Calderon. Tirso de Molina has also suggested to him certain types. In the religious pieces he ventured to differ from Lope, in order to give to them the popular character which the latter had sacrificed in his allegorical moralities. But they are dismal failures. It is in the plays of intrigue that, on the whole, he is at his best, but there we must close our eyes to improbability. The critic is forced to admit that the defects of our author so outclass his merits that he can be placed no higher than the second rank of the old Spanish playwrights.

Concerning Montalvan's system of versification a detailed account is given by Pellicer.¹ He says that in the Tragic style he made use of Octaves, Canzones, *Silvas* and *Romances*, in place of the more usual Tercets, the employment of which in this style had been introduced by Garcilaso.² In the Lyric style he made use of *Decimas*, *Endechas*, *Liras*, *Quebrados*, *Glossas* and Sonnets.³ To these he sometimes added the *Romance*, as a metre suited to all styles. In the Heroic style he employed the Octave, Canzone, *Silva* and *Romance*. On account of their hardness he excluded the *Esdruxulos*⁴—the dactylic measure—and blank verse, but not the *Coplas de Arte mayor*.⁵ The *Redondillas* and *Quintillas*⁶ he used only to involve the plot—i. e., they were employed only in the narrative part in which the plot is developed.

These theories are, however, not our author's original property, but merely repetitions of Lope's precepts in the "*Arte nuevo*."⁷

¹ L. c., f. 148.

² Definitions of these measures are given by Rengifo on pages 91, 108, 58 and 59 respectively.

³ Vid. ib., pp. 37, 67, 89, 17, 72 and 95, respectively.

⁴ Vid. ib., p. 20.

⁵ Vid. ib., p. 82.

⁶ Vid. ib., p. 32 ff.

⁷ Fitzmaurice-Kelly, p. 418.

More than one passage in Montalvan's plays recalls in thought and tone the works of Ovid, even though an exact resemblance between them cannot be found. A passage thoroughly Ovidian in flavor is the speech of Estela in Act II. of "*No hay Vida como la Honra*," in which she endeavors to induce Fernando to transfer his affections to her from Leonor in order that the latter may be left free to marry Carlos.¹ One can easily imagine that such a sentiment might have proceeded from the pen of the author of the "*Remedia Amoris*," and, indeed, it is the very same idea that is expressed in the first five lines of Estela's speech that forms the theme of ll. 315-340 of the Latin poem just mentioned. Here Ovid gives precepts to the lover who wishes to forget his mistress. Other examples of a more or less close similarity between the pagan author and ours might be given. Perhaps they are merely accidental, but it is not at all unlikely that Montalvan was acquainted with Ovid's works, for he knew Latin.

The pointed, epigrammatic style of many lines in our author, and also their pungent, sarcastic tone smack much of the caustic spirit of the Latin satirist, Juvenal. In one case that I have observed, the parallelism is so close that perhaps we have an intentional imitation. In "*Amor, Privanza y Castigo*," Act II., Drusus speaking of Sejanus as a flatterer says :

¹ The opening lines run as follows :

[sc. Puedes olvidarte de Leonor en]

Imaginando

Imperfecciones ; que cuando

Llega à pensar el amor

Fealdades, ya está vecino

A no ser amor ; y así,

Por agradarte de mí,

Puedes tambien de camino

Pensar que soy la mujer

Mas bella del mundo ; mira

Alaba, encarece, admira,

Aunque sea sin querer,

La hermosura de mi boca ;

.

" Si se rie, se rie, aunque no quiera,
si llora, tambien llora, que parece
que tiene las passiones en las manos."

Compare this with Juvenal, Satire III., ll. 100 and 101.

". . . Rides, majore cachinno
Concutitur ; flet, si lacrimas conspexit amici,
Nec dolet."

The resemblance is striking.

We have an echo of Juvenal in idea, if not in words, in the speech of Monzon in Act I. of "*La Doncella de Labor*," beginning :

" Que si la muerte
Presurosa no tuviera,"
.

Here he upholds the advantages of a sudden death, without the decedent's having made a will, by depicting the dying man, who, having made his last testament, is surrounded by his prospective heirs, who are vexed that death should be so slow in coming to him. The passage abounds in sarcasm and may be compared with Juvenal, Satire I., ll. 145 and 146,¹ where he is speaking of a man who has died intestate, and whose friends are angry that they have been left nothing.

To criticise Montalvan's work fairly is not an easy task, for one must place himself in the time and atmosphere in which he lived, if he would judge him justly. He was a real child of his time, and was swayed wholly by the taste of the period. What was then applauded in a drama would now probably be hissed, so utterly have the standards of dramatic perfection been transformed. His defects, then, are more typical of the time than of himself. For us, however, he is an aggravating writer, in that he, as Fitzmaurice-Kelly² says even of Lope, constantly approaches perfection without ever quite attaining it.

¹ It nova, nec tristis, per cunctas fabula coenas,
Ducitur iratis plaudendum funus amicis.

² P. 347.

Often he gives us promise of excellence, only later to disappoint us. That his plays were popular is attested by abundant evidence, but there is much in them that would have to be revised or entirely omitted before they could be represented at the present day. We must remember, however, that much that we would cut out is what gave the greatest delight to the audiences of over two hundred years ago.

III. ANALYSIS.

(a) COMEDIAS HEROICAS.

(I.)

El Reynar para Morir.

(To Reign only to Die.)

Act I.

Ariolante, King of Athens and Sparta, realized that on account of his great age he had but a short time longer to live. Having no male heir to succeed him, and being desirous of knowing something regarding the King who should rule after him, he propounded this question to his astrologer, Aristippo. The seer informed him that whoever his successor might be, his reign would not last longer than a year, for within that time he would meet with a violent death. Ariolante confided this awful revelation to no one except his adviser, Cleon, whom he ordered secretly to consult the oracle of Apollo for a denial or confirmation of the prophecy. The oracle repeated thrice what Aristippo had already said, whereupon Ariolante, thoroughly frightened and fearful that the prophecy might become known, banished Aristippo from the country. Out of revenge, however, the seer disclosed the dreadful secret, and accordingly, when Ariolante died, no one could be found who was willing to take his place. The courtiers were in despair, and realizing that tumult and sedition might arise in the absence of a ruler, decided to consult the oracle as to what they should do. They

received the answer that whosoever, the following day, should first enter their city — Athens — would be their King.

When this revelation is disclosed to the people, all are satisfied, and next day, at dawn, they gather about the gates to await the arrival of the unknown. He soon appears in the person of Aristomenes, who, amidst shouts of welcome, is unanimously proclaimed King. Naturally, the new-comer is quite at a loss how to account for such unexpected good-fortune, but Cleon gives a very plausible excuse for their unique method of choosing a ruler, and conducts him to the palace.

Meantime, Lisandro, Prince of Thessaly and rightful heir to the kingdom, has come to claim it and marry the Princess Irene, his cousin, but when he hears the great risk attending his becoming King, he decides not to ascend the throne. He is conversing with Irene and asserting that only his love for her, and not lack of courage, prevents him from becoming King, when shouts are heard and Aristomenes appears. In a long speech to the people he tells the story of his life, and, before he has concluded, Irene becomes enamored of him. She decides to warn him of his danger, and accordingly, soon after his coronation, he receives a letter from her, in which, without giving her name, she reveals the strange circumstances under which he was chosen King. When he has read it, he communicates what he has learned to the courtiers, but declares that this will not prevent him from fulfilling his duty as King.

Act II.

Lisandro, convinced that Aristomenes and Irene are now in love with each other, is mad with jealousy, and decides to effect the murder of his rival. With this intent he sends a message to his brother, the King of Thessaly, asking him at once to dispatch one Alciades to Athens that he may kill Aristomenes. Alciades, being unknown, can commit the crime and escape with less danger of apprehension than he himself; if he were to effect it, he would no doubt be put to death on the spot by the infuriated populace.

Soon after having dispatched the messenger to Thessaly, Lisandro overhears a conversation between Aristomenes and Irene, and enraged at the clear evidences of their mutual affection, draws a dagger and, under the pretense that he is seeking self-destruction, thinks to stab the King. The latter, however, is on his guard for such treachery, and unsheathes his sword, whereupon Lisandro, surprised, lets fall the dagger to the floor.

Act III.

Several incidents have occurred which have served to increase the hatred of Lisandro toward Aristomenes, and, one day, so furious does he become at Irene's indifference, that he declares to her that he will avenge himself by killing his rival before her very eyes. On this, she coolly bids him look at himself in a mirror and see how pleasant he appears in his fury, and then abruptly leaves him. Lisandro is wild with rage, and in this condition is discovered by Aristomenes. The latter declares that if disappointment in not being King plays any part in his anger, he shall suffer from this no longer, and at once offers him the crown. Lisandro accepts, explaining that no lack of courage, but only his love for Irene and desire not to leave her a widow prevented him from becoming King before. By all the people he is now proclaimed ruler, and, immediately after this, he orders that Aristomenes be beheaded. His ostensible reason for such a cruel command is that, according to the prophecy, the first King would die unexpectedly within the year; consequently, as this time has not yet expired, if Aristomenes meet death, his own life will be assured.

Some time before this, Aristomenes had been informed of Lisandro's design against his life by a letter from Aristippo, and accordingly, when Alciades arrived from Thessaly, he caused the latter to be imprisoned. For this reason Alciades has seen neither Aristomenes nor Lisandro. He is now released, and unaware that Aristomenes is no longer King, spies Lisandro conversing with Irene in the King's closet. Hearing Lisandro

call himself King, Alciades of course supposes that he is Aristomenes, and rushing upon him with a dagger, kills him. Irene, horrified, cries for help, and the courtiers appear, together with Aristomenes, whose life has been spared by them in spite of Lisandro's order. Alciades, after confessing the mistake he has made and the real object of his mission, is condemned by Aristomenes to be hurled from a lofty rock, while the latter, again proclaimed King, thanks the people for their loyalty, and marries Irene.

(II.)

El Segundo Seneca de España.

(The Second Seneca of Spain.)

Act I.

Santoyo, an old man and the counsellor of King Philip the Second, reads to his Majesty a letter from the Netherlands, in which they demand freedom of thought without oppression by the Inquisition. When Santoyo has concluded, Philip declares that he will not accede to the demands of the Dutch, and will dispatch the Duke of Alva to curb their rebellious spirit, adding that he would rather relinquish to them the whole Kingdom than permit them to be heretics.

A woman, Otavia, clad in mourning, now endeavors to come before the King, but a guard rudely thrusts her back, and speaks to her in a threatening tone. The disturbance having attracted Philip's attention, he asks one of the courtiers the cause of it, and being informed, sternly reprimands the guard for ill-treating a woman. He then bids Otavia step forward, and asks her what favor she desires. She tells him that she is a widow, and that her son, aged fifteen years, has been sentenced to death for having committed a murder. Begging that he be spared, she asks that he be allowed to become a soldier and have the opportunity of sacrificing his life in a better cause — that of fighting for his King. Philip grants her prayer, but declares that he does so only out of sympathy,

and not deliberately to reverse the judicial decision, which was just.

Lady Leonor, having learned that her lover, Don Juan of Austria, half brother of the King, has been ordered by the latter to lead an army against the rebellious Moors in Granada, writes a letter to Juan, reproving him for intending to desert her. Just as she has finished the letter, Juan appears, and she greets him very coolly. After a long conversation between them, however, Leonor shows that she is less vexed, and Juan takes his leave, promising to return that night, to say farewell before his departure.

Santoyo reads to Philip, late one night, a number of petitions, and after the King has passed upon them and given his reasons for granting or refusing each one, his Majesty withdraws to write a letter to the Pope, Pius V. Therein he gives his reasons for not entering into the Holy League, but promises to send orders to his Viceroys to protect the city of Venice. When he has finished the communication, he reappears, and bids Santoyo read and seal it. During his absence, however, the old man has fallen asleep, and, of course, makes no reply. Philip then tries to awake him, but is only partly successful. Notwithstanding, he hands him the letter, and asks him to blot and seal it. Santoyo, in a mechanical and listless way, then seizes the inkstand, and assuming it to be the sand-box, empties its contents over the sheet. Philip is startled, but does not lose his temper, and telling the old man to get wide-awake, withdraws to write his letter over again.

Act II.

During the time that is supposed to have elapsed since the close of the preceding act, Santoyo has died, and is mourned by all except the Prince, Don Carlos. The cause of Carlos's ill-feeling toward Santoyo is to be found in the fact that he believes that he advised Philip not to allow him, the Prince, to take part in the campaign in Flanders.

Carlos is very jealous of the Duke of Alva, whom Philip has selected as leader of the invasion, for he feels that he is hold-

ing a position which by right belongs only to himself. Accordingly, when he now meets the Duke, he tries to dissuade him from taking part in the campaign, but his efforts are fruitless, for the other declares that such is the King's desire and he must comply with it. Carlos then becomes furious, and making a savage lunge at him with a dagger, the Duke saves his life only by seizing the Prince's arm. At this juncture the King appears, and Carlos retiring, his Majesty bids the Duke relate the cause of the quarrel. He does so, and when he has finished, Philip is not a little vexed at his passionate son.

Carlos vows vengeance upon the Duke, and is more firm than ever in his resolve to kill him. He decides to invoke the aid of his uncle, Juan, who has now returned from the Moorish campaign, but when, one night, he makes known to him his desire, Juan, of course, refuses to listen to it. While they are arguing they draw near the house of Leonor, and Carlos, asserting that he has heard of her great beauty, expresses a desire to see her. Very naturally, Juan is by no means pleased at this, and tries to dissuade the Prince from such a notion by stating that he would run the risk of meeting her parents and brother. But Carlos, true to his stubborn nature, is not to be so easily turned aside, and orders Juan to call Leonor at once, else he will break in the door. Juan sees himself forced to acquiesce, and summoning his loved one to the grating, tells her, in anxious tones, of his predicament. She is by no means confused, and bids him tell the Prince to approach. Juan does so, and Carlos is delighted, for he supposes he is to be admitted at once to the house. He is doomed to disappointment, however, for his entreaties and arguments are answered only by good-natured banterings on the part of Leonor. Finally, he loses his temper, and becomes so impudent that she closes the window in his face. Carlos is wild with rage, and uttering all sorts of threats, is led away by his uncle to the palace. Arrived there, they are involved in a heated dispute as to the merits of their respective fathers, and so loudly does Carlos express himself that the King is attracted to the spot. Dis-

missing Juan, Philip asks Carlos the cause of their dispute, and after reprimanding him, orders him to bed.

Act III.

Philip, having heard that the people are continually complaining of Carlos's actions, is angered, and decides to have an interview with him. He accordingly sends a courtier to seek him, and the latter finds him playing ball, in an endeavor to forget an attack of the ague from which he is suffering. When he comes before his father, Philip tells him that he is much displeased with him, and that if he does not change his demeanor it will go hard with him. Hereupon Carlos declares that his ambition has been sorely disappointed, for in spite of the fact that he desired to lead the troops in Flanders, the Duke of Alva was permitted to go instead; the sending of the Duke meant nothing less than that he was unworthy of such an honorable and responsible position. Even before he has finished his speech, he is seized by the ague, which finally becomes so violent that his father, forgetting his anger, is overcome with compassion, and calling the attendants, has him carried to his apartment.

The Cardinal now enters, bearing a document relative to Philip's approaching marriage with his niece, Anne of Austria, daughter of Maximilian II., Emperor of Germany. By its terms, she is to bring with her, as a dowry, one hundred thousand crowns, and, as earnest money, a like amount. Should she outlive the King, she will receive forty-six thousand ducats a year, provided she does not remarry. The paper also stipulates that Isabel, another daughter of Maximilian, shall become the bride of Charles IV. of France, while Margarita, the daughter of the latter, shall marry the King of Portugal. Philip places his seal on the document, and then orders that to the Archduke, who has brought it to Court, shall be given a hundred thousand ducats.

Soon after the Cardinal has withdrawn, Juan enters, and upon Philip inquiring about Carlos, he tells him that the

Prince asks permission to retire for a short time from Court to Alcalá, for the benefit of his health. The King grants his son's request, and then informs Juan that he has been chosen by the Pope to be general of the League against Selim and Mustafa.

In response to his Majesty's summons, Pompeyo, a sculptor, now appears, and Philip orders him to complete as soon as possible some unfinished bronze figures that are to decorate the garden of San Lorenzo. Pompeyo states that the delay is caused by a scarcity of workmen, whereupon the King orders him to obtain them from Italy and Germany. Pompeyo now asserts that his son, who is in prison at Zaragoza for killing an officer while resisting arrest, is an expert sculptor, and would be of great aid to him. When Philip hears this, he declares that he shall be set at liberty.

Receiving word from the Archbishop of Seville that Anne of Austria is approaching Segovia, Philip repairs thither, and meets her, accompanied by her two brothers. After the usual courtesies have been exchanged, the Archbishop bestows the nuptial blessings upon the couple, and prepares to celebrate the marriage ceremony on the following day.

(b) COMEDIAS DE CAPA Y ESPADA.

(I.)

Como Amante y como Honrada

(As Loving and as Honored.)

Act I.

Don Lope de Guzman has just returned to Madrid from the war in Flanders, in order to marry his cousin, Leonor, daughter of Don Pedro. Putting up at an inn, he sends word to Pedro of his arrival, and then starts out with his servant, Martin, for a promenade. They have not gone far when they hear the clash of swords, and see four men attacking one whom Lope recognizes as his friend, Juan de la Cueva. He hurries to his aid, and with the assistance of Martin, puts to flight his

adversaries. Juan thanks Lope for his timely intercession, and at his request to know the cause of the quarrel, tells him that it was concerning a lady whom he loves. Since the death of her parents, three months before, she had been in a convent, and when, to-day, she made her first appearance in public she was annoyed by the persistent attentions of a gay gallant. Juan very naturally objected, and then the gallant, angered, attacked him.

Juan now asks Lope the cause of his unexpected return to Madrid, for when he left Flanders he had supposed that Lope would yet remain there some time. Lope tells him that he has come to marry his cousin,—not mentioning her name, however,—and that the marriage, which is to take place the coming evening at her uncle's, Don Pedro's, will be a very quiet one, on account of the recent death of her parents. Juan is greatly disconcerted at this, for he is in love with Leonor's sister, Ana, (who also lives with her uncle), and is fearful that it may be she whom Lope is going to marry. To put an end to this horrible suspicion, he hurries away to interview his mistress, leaving Lope to meet Pedro, who is seen approaching them.

Ana assures her lover that his fears are groundless, for Lope is to marry Leonor, and not her. She does not reveal to him, however, that in accordance with a request made, this day, by Leonor to Pedro, she is to become *his* wife on Leonor's marriage. The cause for concealing from Juan this glad news is that Pedro, for his own reasons, has requested both Leonor and Ana to keep it a secret till after Leonor shall have become the wife of Lope. But Ines, the servant of Ana, has overheard this agreement of secrecy, and now, to Ana's utter dismay, declares to Juan that he is to be the husband of her mistress. Of course, Juan is overjoyed, but, to his great surprise and disappointment, Ana, after telling him why he has to observe secrecy, positively forbids his calling upon her, adding that such a precaution is indispensable to their honor. Juan is astonished, but promises to obey her command.

Pedro and Lope now arrive, and Juan, not desiring to be seen, withdraws. Pedro, however, has caught just a glimpse of his retreating figure, and asking Ines who it is, receives the answer : " A squire who has just come with a message." Lope overhears this, and his jealousy is at once aroused, for he imagines that in the sender of the message Leonor has some other admirer. He is, of course, quite unaware that Ines' reply was intended solely to deceive Pedro, for she did not wish him to know that Juan had been in the house.

On entering, Lope had observed a man—Mendo, Juan's servant, whom he did not know—standing near the door, and this further increases his suspicions, for he connects him with the mysterious squire. Full of these absurd ideas, he is, of course, easily in a condition to foster others, and is therefore startled when Leonor tells him that she has been in a convent since the death of her parents ; she has refrained from speaking of it before, not wishing to worry him. What Juan had confided to him regarding *his inamorata* now comes forcibly before him, and not knowing that *Ana* has also been in the convent with Leonor, he gives a start, and becomes so pale that Leonor asks him if he is ill. He also remembers Juan's confusion when he told him of his intention to marry his cousin. All this now piles up before Lope and almost convinces him that Leonor has been unfaithful to him, and that Juan intends to take her for his wife. Accordingly, wishing to gain time in order to investigate this apparent deception, he pleads excessive fatigue, and tells her he must postpone their marriage till the morrow. Leonor, feeling that Lope's excuse is but a subterfuge, and that he has taken offense at something she has done, bursts into tears.

Act II.

Two months have passed since Lope's arrival in Madrid, and although he has neither seen nor heard anything which might serve to confirm his suspicions regarding Leonor's fidelity, yet he has abandoned her. But the sacrifice has cost him not a little anxiety and unrest, and has affected him to such a degree that he acts at times as though his mind were unbalanced.

Juan, among others, has noticed his look of exceeding worryment, and asks him the cause. Lope, of course, not wishing to reveal the truth, replies that soon after his arrival a new beauty absorbed all his love for Leonor, and for this reason he wishes at least to postpone indefinitely his marriage with her, if he cannot permanently annul it. Juan is in despair at this declaration, for he sees that it means that Ana may never become his wife, if Pedro's order regarding the secrecy of their engagement is observed. Lope, in turn, now asks Juan how his love affairs are progressing, and Juan, in the same spirit of reserve, replies that they are greatly "hindered by a certain inconvenience." In his usual rash way, Lope assumes that the "inconvenience" is none other than he himself, and thereby adds to his suspicions and anxiety.

For some time, Martin, the servant of Lope, has imagined that his master's shameful neglect of Leonor is due to his love for Ana, and moved to pity for the unhappy lady, he communicates his belief to Ines. The latter, of course, passes it on to Leonor, who is greatly surprised, and declares that she will take vengeance on Lope for his base desertion and infidelity.

Pedro, who has heard some suspicious reports concerning the reason of Lope's postponing so long his marriage, asks him to tell him the real motive for his dilatoriness. Lope asserts that he is seeking preferment, and until he attains it must remain single, for if a soldier, after leaving the army, marry before he gains his pretension, his past services will be forgotten and unrewarded. Pedro remains entirely satisfied with this explanation, and bids Lope go to Leonor and console her by telling her the reason for his apparent indifference.

Ana, who, like Juan, has become very fearful that their marriage may never be consummated, takes occasion to sound Lope regarding *his* marriage. He is uncommunicative, however, on this subject, and Ana learns nothing more than she already knew. The pair are quite unaware that they have been seen speaking together by Leonor, and after Lope has departed she makes known her presence to Ana. The latter, in good faith,

urges Leonor publicly to break her engagement with Lope, assuring her that on good authority — not naming Juan — she knows that Lope is in love with another whom he intends marrying. She concludes her long speech by declaring she will rather annul her own marriage with Juan than see Leonor overlook such base deception. Leonor, however, is full of suspicion and jealousy regarding Lope's imagined relations with Ana, and therefore, to the latter's great surprise, she furiously accuses her of deception and conduct ill becoming a sister. Asked what the trouble is, Leonor angrily declares she will tell no more at present, and Ana, dumbfounded, retires.

Lope now appears, and on his addressing Leonor with all his former ardor, she disdainfully tells him what she has heard, not mentioning his supposed *inamorata* by name, however. At great length she reproves him for his unfaithfulness, and declares that their engagement must be broken publicly, and the reason given, if she would save her honor. Lope endeavors to pacify his infuriated mistress, and declaring that he loves her, offers the same excuse for his actions as he did to Pedro. All in vain, however, and finally losing patience, he asserts that the guilt is on *her* side, and angrily tells her that he will never marry her, for she has been untrue to him, and this is the real cause of his neglect.

Act III.

Juan, unable longer to force himself to obey Ana's command that he should not see her, calls upon her, greatly to her surprise and confusion. He reproaches her for not even having sent him a message during the time that has elapsed since his last visit, made on the day of their betrothal. In her defense, she tells him that Leonor has positively forbidden her to see him, and then relates the quarrel that took place between them. At this juncture Leonor appears, and after Juan has made some excuse for being discovered in his mistress's company, she bids Ana withdraw, saying that she wishes to speak privately with Juan.

After Ana has retired, Leonor communicates to Juan that Lope is wronging both them and Ana in paying his addresses to the latter, and then tells, *in extenso*, of Lope's former love for her, and of his shameful neglect since his return from Flanders. Naturally, Juan is not a little surprised and angered to find that the lady who has displaced Lope's affections for Leonor, as he himself declared to him, is none other than his fiancée, Ana. He is mad with jealousy, and when, on taking leave of Leonor, he sees Lope, he eagerly accepts the challenge to a duel which the latter offers, and appoints the place and time. Lope is, on his part, equally furious on discovering Juan with his mistress, and thirsts for the revenge which he soon hopes to attain.

Imagining that his former mistress, Leonor, is to become the wife of Juan, Lope resolves to make good *her* loss with Ana, whom he has now succeeded in persuading himself is far superior to Leonor. Accordingly, when Pedro joyfully announces to him that he, Lope, has at last obtained his much-desired preferment in the shape of a Marquisate, and can therefore marry Leonor at once, he declares that *Ana*, and not *Leonor*, will be his wife. Pedro is, of course, utterly astounded, but Lope offers no further explanation than by asserting that Juan can have Leonor, for such an arrangement will suit them both very well. When Pedro communicates this information to Leonor, she is overcome with grief, and bursting into tears, resolves to take her life rather than see her beloved one become the husband of another.

Martin — Lope's servant — who chanced to overhear his master's challenge to Juan for a duel, now appears before Leonor in great trepidation, and tells her what is about to take place. She decides to start for the duelling-ground at once, in company with Ana, not to prevent the fight, but to beseech Juan to take swift and sure vengeance on Lope for his cruel treatment of her.

Pedro has also been apprised by Martin of the impending duel, and hurrying to the spot, arrives just in time to fore-

stall the first thrust by throwing himself between the combatants. He begs Lope not to run such a great risk on the eve of his marriage, for his prospective bride, Ana, would be heart-broken were he to lose his life. When Juan hears *his* fiancée mentioned as Lope's intended wife, he is amazed, and in no mild terms asserts his right and intention to keep possession of her.

Leonor and Ana now make their appearance, and the former revealing Lope's assumed infidelity to her, asks Juan to avenge her injured reputation and his. She then places herself at the side of her loved one, and declares she will die with him. Lope is greatly puzzled by Leonor's statement, and asks Juan why *he* should have occasion to avenge Leonor and himself. Juan replies that they have both been wronged by him in his courting Ana, when already betrothed to Leonor. Lope then satisfactorily explains matters by telling of his mistake in supposing that it was *Leonor* whom Juan had intended marrying, when he spoke of her as a lady just out of a convent; he was quite unaware that Ana likewise fulfilled this condition.

In accordance with the original arrangement, Lope now offers his hand to Leonor, and Juan, at Pedro's bidding, does the same to Ana.

II.

De un Castigo dos Venganzas.

(For One Punishment a Double Vengeance.)

Act I.

While Lady Leonor Faria was one night awaiting her cousin and lover, Don Lope de Almeida, she saw a man at the street-door below, and assuming him to be the object of her affections, she hurried down to the grating to speak with him. Hardly had she addressed him, when her brother Pedro appeared, having returned home earlier that night than usual, and challenging the gallant, drew his sword and attacked him. The stranger was more than a match for his adversary, however,

and running him through the body, saw him fall lifeless upon the ground. He was about to make good his escape, when a crowd collected, attracted by the noise of the encounter, and so completely surrounded him that to flee was impossible. The police soon arrived, and after identifying the murderer as Don Juan de Silva, hurried him off to prison.

This unfortunate affair is much to be deplored, since, besides exciting the anger of the victim's father, it has done great injury to the reputation of Leonor. With a view to repairing this damage, therefore, the relatives of Juan have stipulated that he should become the husband of the lady who has so suffered from his crime. When Leonor learns this, she is filled with consternation, and, in her despair, resolves to ask aid of her friend and next-door neighbor, Lady Violante de Ataide.

Quite unaware that for some time Juan and Violante have loved one another, and that through a letter from Juan Violante is cognizant of all that occurred on that fatal night, Leonor rehearses to her the whole affair, and after declaring she will never marry Juan, begs her to visit him in his prison and inform him that she — Leonor — has a lover. She feels confident that when Juan hears this he will flatly refuse to become her husband. Violante, who, up till now, has heard nothing of the proposed arrangement regarding Juan and Leonor, pales when the latter unfolds it, and Leonor observes her distress and remarks upon it. She excuses her confusion, however, on the ground of sympathy, and declares that she will accede to Leonor's request.

Going to the prison, Violante is admitted by the *Alcaide*, — a former servant of hers, — and is about to enter Juan's dungeon, when she sees the *Corregidor*, Garcia, speaking with him. Garcia, who has been sent by Juan to intercede for him with Don Diego, the father of the murdered man and Viceroy of Portugal, tells him that if he would save his life he must marry Leonor, for only on that condition will Diego annul the sentence of death which he has passed upon him; he has two days in which to decide. Hereupon Garcia leaves him.

On hearing this, Violante is terror-stricken, and realizing that to deliver Leonor's message is but to influence Juan to die, she resolves to withhold it and exhort him to accept the condition imposed. She well knows that if he were aware of Leonor's love for Lope, he would die rather than deprive her of him. To her great dismay, Juan at first absolutely refuses to comply with her request, and only after the greatest urging and the declaration that if he does not she will take her own life, does he yield.

Act II.

Six months have passed since Juan became the husband of Leonor, and, as might be expected, their married life has been very unhappy. He has learned that at the time he married Leonor, she had a lover in Lope, and consequently suspects that she may now be unfaithful toward him. As he still loves Violante, he decides to communicate his fears to her, in the hope that she may be able to advise him, and arriving at her house unexpectedly, she is overwhelmed with embarrassment and confusion.

After he has declared that he can never love Leonor and forget Violante, he tells the latter of his jealousy toward Lope, whereupon she answers him that it is groundless, for Lope is now her lover. When the latter lost his adored Leonor, through her becoming the wife of Juan, he endeavored to bury his grief by paying court to Violante, and she encouraged him. Her object in so doing was to induce him to discontinue his relations with Leonor, by which he excited Juan's jealousy. As time passed Lope became more and more intimate with her, and, at last, enjoyed her one night under promise of marriage; he will soon become her husband. She has very naturally refrained from disclosing this to anyone, and reveals it to Juan only that in the future he may have no occasion to foster any feelings of jealousy toward Lope. Since, however, Juan's future security depends, in his eyes, so largely upon Leonor knowing her — Violante's — relations with Lope, she will also make her a party to the secret, at the first oppor-

tunity. In payment for this favor, she requests Juan never again to visit her, and greatly saddened he takes his leave.

Not long after this, Leonor calls upon Violante, and upon alluding to her husband's jealousy of Lope, is told that he has been disabused upon that subject. Leonor, of course quite unaware that Violante never delivered to Juan, in his prison, the message she had sent to him, now declares that it was an outrage for him to marry her, when he knew she already had a lover. Wholly ignorant of Lope's relations to Violante, she concludes by declaring that she still loves him, and has yielded up to him her honor, and then asks Violante that she allow them to meet in her own house, where they will be less likely to be discovered by Juan than in her own. At this moment Juan is heard without, and Leonor hurriedly departs, promising to confer again, at length, with Violante upon the matter.

Violante is furious with anger and jealousy, for she really loves Lope and had not suspected that he was trifling with her, and bursts out into a long and impassioned speech, with which the act closes.

Act III.

Lope calls upon Violante, his promised wife, who decides to send at once for Leonor, to acquaint her, in his presence, of their true relationship. While the servant—quite unknown to Lope—is seeking Leonor, Violante takes occasion to ask him to marry her, but he replies that it is impossible, as he must leave the country immediately.

Leonor now appears, and Lope, in great dismay, for of course he does not wish to be seen by her, secretes himself, under the pretense that if he be found with Violante her reputation will suffer. But Leonor has already been informed by the servant sent by Violante that Lope is in the house, and she accordingly asks at once where he is. On this, Violante bids him come forth from his hiding place, and he acquiesces, overwhelmed with embarrassment. After Leonor has greeted him affectionately and assured him that he has nothing to fear from her friend, Violante, the latter, to his utter disconcertion, re-

veals his past relations with her, and adds that as he is to be her husband, Leonor and he must cease their amour.

In a long speech, Leonor now asserts her undying love for Lope and her jealousy of Violante ; out of regard for her, however, she will ask him to declare in their presence that he will become her — Violante's — husband, and if he does so, she will promise never to see him again. Lope, however, refuses flatly to accede to her request, explaining that even if he should marry Violante he could not cease his relations with her, and would therefore be untrue to his wife.

Violante learns through her servant, Luisa, that Juan is to leave the country that night for Brazil to take part, as Captain, in the war against Holland, and that Lope, who had also enlisted, has planned to desert, return, and keep an assignation that night with Leonor in her own house. Ablaze with jealousy on hearing this, Violante resolves to put the adulterers to death. Accordingly, she sends word to Juan to come at once to her if he should miss Lope in the ranks, since it will be very important for him to do so. Soon after dispatching the letter, Violante is informed by a servant that Lope, in disguise, has been seen to enter Leonor's house. She sends word to the *Corregidor* to come at once, and seizing a dagger, enters the house of Juan through a door in the party-wall. Passing to Leonor's chamber, she comes upon the wretched pair *in flagrante delicto*, and kills them both. Juan, who has arrived at Violante's meantime, and has heard the screams uttered by Leonor, is about to rush to her aid through the door left open by Violante, when he is met by the murderess, dagger in hand. At great length, she relates what she has done, and the causes which led up to it, and adds that she has sent for the *Corregidor*. When she has concluded, Juan offers his hand to her, as the avenger of his injured honor.

Garcia, the *Corregidor*, now arrives in response to Violante's letter, which was to the effect that Juan should be taken into custody, to forestall a crime which he intended to commit. Showing Garcia the bloody dagger, which he had previously

taken from Violante, Juan, imputing no blame to her, declares that he is a murderer, and then leads him to view the two corpses. Relating briefly to the official why he put the two to death, the *Corregidor* declares that under the circumstances he will not cast him into prison, but detain him at his — Garcia's — house till the Viceroy shall grant him the pardon which he is sure to receive.

(c) COMEDIA DE SANTOS.

Santo Domingo en Soriano.

(St. Dominic in Soriano.)

Act I.

The Baron of Lisola, with drawn sword, attacks Don Domingo Duzi by night, in front of the monastery of Santo Domingo in the town of Soriano. Domingo, however, bravely defends himself, and by a well-directed thrust puts an end to the life of his antagonist. As the Baron falls to the ground, Domingo, fearing detection, seeks refuge in the monastery, intending to remain there till all danger of possible arrest is past. On informing the Father Sacristan, Fray Vicente, of the crime he has just committed, the former offers Domingo the hospitality of the monastery so long as he may desire.

Domingo, however, has made an appointment to meet his mistress, Porcia, that night at twelve o'clock, and soon becomes very uneasy. Love overcoming the fear of arrest, he tells Vicente of his assignation with Porcia, and adds that if suspicion should point to him as the murderer of the Baron, his very retirement to the monastery would serve only to increase it. Thanking Vicente for his welcome, and thinking it best for him to remain no longer, he is about to take his leave when the voice of the Baron is heard, accompanied by knocks at the door. Domingo is startled, and while hesitating what to do, the door opens and the spirit of the murdered man appears. Torch in hand, the spectre warns him not to keep his appoint-

ment with Porcia, for in so doing he will run a great danger. Domingo replies that he is not afraid, whereupon the ghost declares that if he is not to be dissuaded from his intention, he must, in the name of Santo Domingo, first follow him before going to Porcia. Not without misgivings, Domingo consents, and is led by the spectre to a lonely spot outside the town. There he is ordered to lay aside his clothes, and put on those of his guide ; he does so, and the spectre donning his, disappears.

Some time before paying his addresses to Porcia, Domingo had shown great favor to her cousin, Gerarda, but Porcia, full of jealousy, had at last succeeded in winning him over to herself. This so angered Gerarda that she communicated to Porcia's father, Aurelio, his daughter's passion for Domingo, knowing that Aurelio was opposed to Domingo and wished Porcia to marry the Baron of Lisola. So enraged did Aurelio become on Gerarda's disclosure, that he declared he would kill Domingo on his next visit to Porcia. Learning from a letter Porcia has just received from her lover that he will visit her this night, Aurelio orders her to her room, and arming himself, is even now awaiting the arrival of Domingo. Accordingly, it is to save his life that God has sent the spirit of the murdered Baron to warn him of his impending danger, and to protect him from it. When Domingo reaches the house of Porcia, he again beholds the spectre, and Aurelio, on appearing, of course mistakes the latter for Domingo. Furious with rage, he runs him through with his sword and causes him to be hurriedly interred, while Domingo himself, amazed at what he has seen, makes good his escape.

Act II.

Domingo again takes refuge with Fray Vicente and his Brethren, where he remains till he hears that a proclamation has been made pardoning all those guilty of crime, on condition that they capture, dead or alive, the captain of a certain band of outlaws. Taking advantage of this proclamation, Domingo resolves, after first visiting Porcia, to proceed to the mountain stronghold of the free-booters.

As Aurelio has never discovered the mistake he had made in stabbing the spectre of the Baron in place of Domingo, all, of course, suppose that Domingo is no more. Porcia is overcome with grief, while Gerarda, having very rightly regarded herself as the real cause of his death, has lost her reason. Under these circumstances, therefore, when Domingo appears before Porcia and her servant, Dorotea, they are terrified, and believe him to be a ghost. When Porcia discovers that the visitor is actually her lover, her joy knows no bounds, and she asks him how he escaped the fury of Aurelio. After telling her how the Baron, out of jealousy for her, had attacked him, and relating all that had subsequently taken place, he informs her of his intention to go against the outlaws, and assures her he will soon return.

When Domingo has departed, Porcia causes the unfortunate Gerarda to be taken to Santo Domingo, where by Vicente she is exorcised, and restored to her senses.

On reaching the mountains, Domingo finds Ricardo, the captain of the robbers, and three of his companions in a cave. He sees with them a woman whom they are forcibly detaining, and who is bemoaning her sad fate. The unfortunate prisoner is none other than Gerarda, who, after having been once exorcised by Vicente, has again become possessed of the devil, and fled to the mountains. Domingo kills Ricardo, releases Gerarda, and leaping upon a horse, dashes away, closely pursued by the robbers. They are about to overtake him, when, in his despair, he calls on Santo Domingo for aid, and the latter appears, riding upon a dog, and carrying in his mouth a torch, and in his right hand a bunch of white lilies. The Saint declares that Domingo has nothing to fear under his protection, and bears him away to Soriano.

Act III.

After his return to Soriano, Domingo goes to the monastery, and thanking Vicente for his prayers to Santo Domingo, which alone made his victory possible, asks permission to re-

main there till the Consistory of Soriano shall grant his pardon. Vicente again offers him the hospitality of the sacred house, and Domingo then tells him of Gerarda's second attack of insanity and adventure with the robbers. When Domingo has concluded his narrative, Gerarda appears, held by three men, and Vicente again casting out the devil, she returns to her senses, and declares that henceforth she will be a child of God.

Shortly after this, the Governor calls upon Vicente, and at his request the Friar narrates, at considerable length, the story of the founding of the monastery and what occasioned it. He then requests the Governor to pardon Domingo for the crime he has committed in murdering the Baron, adding that as he has killed Ricardo he has fulfilled the condition required for obtaining such a pardon. The Governor gladly grants his request, and Vicente sending for Domingo, informs him that he need no longer have any fear of justice.

Aurelio and Porcia now appear, and the Governor tells Domingo that he knows all about his love for Porcia, and will arrange with Aurelio that he may have her for a wife. At this, Aurelio steps forward and declares that no such interference from the Governor is necessary, for, through the influence of Santo Domingo, all his former hatred for Domingo has turned to love. Greatly to the joy of the two young people, he then bids Porcia offer her hand to Domingo, which he, delighted, accepts, declaring that all his misfortunes are now at an end.

Some time previous to this, Vicente had caused a portrait of the Saint to be removed from one altar in the chapel to another, for the reason that water, working its way through the wall from a spring in a rock outside, was constantly passing over it. The Father feared that the portrait would be destroyed by the action of the water, and hence had its position changed. Word is now brought to him by one of the Brothers that the portrait has been restored to its original altar by the Virgin, for the miracle was performed in his own presence. All repairing

thither, they find the altar surrounded by the Virgin, the Magdalen and St. Catalina. The Virgin declares that the portrait is in no danger, for Heaven will protect it, and, to the sound of music, the altar and the holy ladies disappear from view.

(d) COMEDIA DEVOTA.

Escanderbech.

(Scanderbeg.)

The heathen Escanderbech, about to lead an attack on a city, is met at the ramparts by a woman, whose features are concealed by a veil. In a long speech, he boasts to her of his many victories, but, before he has concluded, he confesses that he is enamored of her graceful figure, and bids her remove her veil and give her name. She complies, and informs him that she is Christerna Maria, a Christian, and a member of the Castriota family. As soon as she beholds Escanderbech, she is infatuated with his great beauty, and declares that such affection does he inspire in her that she will gladly make peace with him. If, however, he desires war, she will fight him to the death. Escanderbech tells her that he will leave her in peace, whereupon she states that if he will desert Amurates, his lord, she will aid him in all his exploits and become his wife. This he refuses to do, and casting longing glances at one another, they separate—she to reënter the city, and he to return with his army to Constantinople.

For some time the Sultan, Amurates, has been suspicious concerning the loyalty of Escanderbech, and when now he does not return from his expedition at the appointed time, he is greatly worried. He communicates his fears to his wife, Rosa, who, to divert him, offers to sing for him. Amurates gladly assents, and requesting her to make Escanderbech the subject of her strain, she sings of his adoption by her husband, his victories, the great honors bestowed upon him, and the possibility that some day, when he learns of his noble blood, he may turn a traitor. Before she has finished, Escanderbech,

who has just returned, is about to come before the Sultan, but, being unobserved, decides to await the conclusion of her song. As Rosa lays down the instrument on which she has been playing, he enters, announced by a roll of the drum. After greeting her and Amurates, he tells of the victories won on his late campaign, and concludes by stating that while returning to Constantinople he was vanquished by a most beautiful woman, Christerna Maria. The Sultan, knowing her to be a Christian, flies into a fury, calls Escanderbech a traitor, and declares that, as a punishment, he — accompanied by him — must return to Albania, and take Maria a prisoner.

This treatment thoroughly arouses Escanderbech, and after Amurates has withdrawn, he calls upon Christerna to aid him. Imagine his great surprise, when she instantly responds to his call, having, without his being aware of it, followed him on his return. After speaking of his abuse by the Sultan, he relates to her that on his way home he saw a young man nailed on a cross and surrounded by a dazzling light; on touching him, his bleeding body turned to the whitest bread Christerna explains that this was Christ, and then, at great length, unfolds to him the nature of God. She exhorts him to be a slave of Amurates no longer, but to turn Christian, and, after killing the infidel, release all his captives. By winning over to his side the janizaries of the Sultan, the victory will be an easy one, and then he will be able to regain his own kingdom, of which he has been so basely deprived.

Escanderbech follows the advice of Christerna, and attacking Amurates, routs his troops, sets fire to his pavilion, and burns both him and his wife, Rosa, to death. A volley of squibs exploded on the stage marks the extinction of the tent, and Alberto, one of Escanderbech's followers, appears on horseback with a seven-headed, fire-exhaling dragon at his feet. Amidst the sound of music and cries of "Long live Christerna," the play comes to an end.

IV. CRITICISM.

(a) COMEDIAS HEROICAS.

I.

El Reynar para Morir.

A very poor piece, whose strongest claim to notice rests in its extreme rarity.¹ It lacks action, and is so filled with moralization that it is more than tiresome. The first act contains all the real development of the subject, only excepting the murder of Lisandro and reinstatement of Aristomenes. This being the case, the remaining two acts are very weak. Obscure passages and inconsistencies abound; only one example of the latter need be given: If Lisandro was heir to the Greek throne, why was some Greek expected to ask for it on the death of Ariolante? In all respects it is the most careless of the plays that I have examined, and has no point of merit to recommend it.

The scene in Act II., where Aristomenes receives the petitioners, much resembles a scene in Act II. of "*Como Padre y como Rey*," where Carlos is represented as doing likewise. The object of both these passages is to show the justice of the two rulers.

Scene: Athens.

II.

El Segundo Seneca de España.

Luis Cabrera de Cordoba's "*Felipe Segundo, Rey de España*," published in 1619, has probably furnished to Mon-

¹ There is no copy of this play in the Ticknor collection of the Boston Public Library, nor in the British Museum, nor in the Royal Library at Madrid. There are two copies in the National Library, Madrid, both formerly owned by Gayangos. I learn from Sr. Menendez Pidal, through Dr. Rennert, that Gallardo—vol. III., col. 1,213, fin.—is evidently in error in stating that there is in the Royal Library a volume entitled: "*Comedias de Moreto*," which contains, among other plays, six comedias sueltas of Montalvan. No such book now exists there, and if Gallardo actually saw the volume, it must have since mysteriously disappeared.

talvan the material for this play,¹ which depicts events in the life of King Philip the Second, from the uprising of the Moors in Granada to his marriage with Anne of Austria. The piece is more interesting from its delineation of character than as a dramatic production, for our author treats his subject more like a chronicler than a dramatist. Historical fact is adhered to with tolerable strictness, and there are but a few anachronisms. The two most glaring are these: Montalvan represents the Prince, Don Carlos, as still alive at the opening of the play in 1570 — the year in which Don Juan of Austria was sent against the Moors in Granada — while, in actuality, he died in 1568. It was in 1567 that he attacked the Duke of Alba with a dagger. Again: the appointment of Don Juan as general of the League is given as almost simultaneous with Philip's marriage with Anne of Austria, while, historically, Philip was married in 1570, and Juan not appointed till the following year. The death of Philip's third wife, Isabella of France, is correctly given as occurring in 1568.²

The delineation of character throughout is admirable, and, I think, not surpassed in any play of our author. Philip we have as history paints him, cold, haughty, austere, shrewd, a fanatic adorer of his Church, indeed one of the greatest bigots of that or any age, disliking personal conflict, and transacting all business with his council in writing only. The Prince, Carlos, is correctly represented as possessed of an ungovernable temper, stubborn, conceited, intensely ambitious, and, withal, of a sickly constitution. The other principal characters are just as faithfully represented.

¹ Ticknor, vol. II., p. 319, note 36. Schæffer, vol. I., p. 442, states that Montalvan has availed himself of Enciso's play: "*El Principe Don Carlos*," some of the most effective scenes of which he has reproduced, and some of whose characters have served as a model for his. The figure of Don Juan of Austria in Montalvan's piece is, however, a valuable addition of his own.

² This date can be deduced from a line in the speech of the Cardinal, f. 18:

"Dos años ha que la Reyna

.

passò desta a mejor vida."

The year in which he is speaking is 1570.

The long scene in Act I., wherein Philip passes upon a number of petitions, is inserted with the evident intent of exhibiting his character, and may be compared with similar passages in "*El Reynar para Morir*" and "*Como Padre y como Rey*."

Philip's definition of perfect nobility, as given in one of his speeches in this last mentioned scene,¹ reminds one of what Juvenal has to say on the same subject in his eighth Satire. He there demonstrates that distinction is merely personal, and, even though we may derive rank and titles from our ancestors, we cannot be considered truly noble if we degenerate from the virtues by which they obtained them.

The incident of the King granting a pardon to the son of Pompeyo, the sculptor in Act III., recalls the story told by Fitzmaurice-Kelly² of Philip the Fourth and the painter Herrera, for both the Philips would stay the course of justice to protect an artist.³

The present piece forms part of the "*Para Todos*," folios 6-21, edition of 1645, and was also printed in part twenty-five of "*Comedias recopiladas de diferentes Autores é illustres Poetas de España*," Zaragoza, 1632.⁴ It was there attributed

¹ The lines referred to run as follows :

Y la perfeta nobleza
es aquella, que sirviendo
merece un hombre de bien,
por su virtud, y su esfuerzo.
Que ser noble por herencia,
es suerte, no entendimiento,
pues antes de aver nacido
ninguno merece serlo,
que no ay merito sin alma.

² P. 375.

³ The most striking contrast to the clemency of these rulers, as herein exhibited, is found in the Roman Emperor Tiberius. When, on one occasion, a poor workman presented to him some samples of malleable glass of his own invention, he, in place of rewarding him for his discovery, caused him to be executed, lest, if his invention should become known, the value of gold might be depreciated. Vid. Petronius, Satires, cap. 51 ; Dion Cassius, LVII., 21, and Pliny, Natural History, XXXVI., 66.

⁴ Barrera, p. 684.

to Gaspar de Avila. Quevedo in his "*Perinola*" visits upon this play the harshest censure.

Scene : Madrid and Segovia.

(b) COMEDIAS DE CAPA Y ESPADA.

I.

Como Amante y como Honrada.

This exceedingly clever play is one of the very best of Montalvan's efforts in this class, and forms such a close second to "*La Doncella de Labor*" that the difference between their merits is scarcely perceptible. The *enredo* is here more complicated than in the other piece, but is worked out so skilfully that nothing could be more clear and easy to follow. The point upon which the action really rests—the concealment of Ana's engagement to Juan till after Leonor's marriage to Lope—is an odd one, and, no doubt, more justified by dramatic necessities than ethics ; it is not made clear why Leonor's marriage would become "*sospechoso*" if the engagement of her sister were made public before the ceremony took place.

In Moreto's "*La Gala del Nadar*" we have a striking parallelism to the idea of Lope's avenging himself upon Leonor, for her supposed infidelity, by courting Ana.

Scene : Madrid.

II.

De un Castigo dos Venganzas.

Montalvan, himself, tells us that this tragic play is based on a series of events which happened [in Lisbon, Portugal] less than a year before he wrote it.¹ From this assertion we can deduce very closely the date of composition of the piece, for the expe-

¹ This statement is made at the close of the piece, where Violante says :

"Y aqui esta Comedia acaba,
historia tan verdadera,
que no ha cinquenta semanas
que sucedio. . . ."

dition of the Portuguese to Brazil mentioned in Act III. took place about the year 1624.¹ Accordingly, 1625. or 1626 can be given as the date of the dramatic adaptation.

The story is truly a chapter of the most repulsive horrors, and is a shock to our sense of morality, however great are the dramatic possibilities which it offers. One cannot enjoy the recital of such events, and only the admirable way in which they are here dramatized at all redeems them from what would otherwise be a well-merited oblivion. The pure, energetic language and well developed plot do our author great credit, and we are gratified at the almost total absence of *culteranismo* and the usually obtrusive *gracioso*. The blind and fatal devotion of Leonor and Lope is skilfully drawn, and the awful closing scene forms a fitting and effective climax to the prophetic gloom which lies over the entire piece. It is one of our author's best productions.

Quevedo, in his "*Perinola*," strongly censures its immoral tone.²

A play of Calderon bears a title very much like ours, — "*Un Castigo en tres Venganzas*," — but in content has nothing in common.³

The present piece was printed in part twenty-five of "*Comedias recopiladas de diferentes Autores é illustres Poetas de España*," Zaragoza, 1632, and also in part forty-four of the same series, Zaragoza, 1652.⁴ It forms a portion of the third day's entertainment in the "*Para Todos*," folios 85–100, edition of 1645.

¹The object of this great Spanish-Portuguese expedition was to recapture Bahia, then the capital of Brazil, from the Hollanders, who had taken it in war with Spain.

². . . bien se sabe que no fué suya [sc. comedia] otra cosa sino aquella disoluta y desvergonzada accion de aquella mujer infernal.

³Schmidt, p. 174.

⁴Barrera, pp. 684, 687.

Scene : Portugal.

(c) COMEDIA DE SANTOS.

Santo Domingo en Soriano.

The title-hero, Santo Domingo, was born in 1170, at Caraloga in Old Castile, of parents noble in name — that of Guzman — if not in race. At Segovia he founded a monastery, and at Madrid a convent for women. Later, he established, the Third Order of the Dominicans. This Order spread rapidly from its place of origin, which is not known. He died on the sixth of August, 1221, at Bologna, and was buried there in the Church of his Order. He was canonized by Gregory IX., in 1233.

The Dominicans were styled by a pun "Domini-canes," — the Lord's dogs, — and when the Inquisitorial power was lodged in their hands, the torch, which kindled so many fires, became an intelligible adjunct to their symbolical animal. Hence the appearance in this piece of Domingo riding upon a dog, and carrying a torch.¹

It is surprising that this play should have passed the censorship of the Inquisition and have been permitted to be performed, in the face of the many seemingly sacriligious expressions which it contains. The rôles of the *graciosos*, Chocolate and Pierres, are certainly very incongruous with the sober, religious conception which Montalvan would have us believe permeates the piece. Not only does their foolery form a strange and singularly inharmonious mixture with the would-be sanctity, but from a dramatic standpoint it occupies too much space, and would seem inserted, as so often happens, merely to fill out the acts to their requisite length of ten pages each.

¹ I have been able to indicate here but a few facts concerning this saint ; a detailed life of him will be found in Baring-Gould, vol. for August, p. 40 ff. A list of mediæval authorities on his life is also there given.



A lack of taste is shown in the very first scene by beginning directly with a murder ; it would have been better to suppose the duel to have taken place before the opening of the play, and to have first introduced Domingo as seeking shelter in the monastery. In this way an abrupt and unprepared beginning would have been avoided.

The casting out of the devil from Gerarda by Fray Vicente recalls a like incident in "*El Hijo del Serafín, San Pedro de Alcántara*," where Dorotea is cured of madness by San Pedro.

Scene : Soriano and the mountains near-by.

(d) COMEDIA DEVOTA.

Escanderbech.

This piece relates the romantic conversion to Christianity of George Castriota, who was dubbed by the Turks "Iskanderbeg," i. e., "the Prince Alexander."¹

He was a famous patriot chief of Epirus, and was born in that country in 1414. In 1423, he was given as one of the Albanian hostages to the Sultan, Amurath II. So pleased was the ruler with him that he was lodged in the royal palace as his own son, brought up in Islamism, and instructed by skilful masters. After distinguishing himself in Asia as a Turkish pasha, he turned traitor to Amurath, being offended at the confiscation of his paternal dominions. Together with three hundred of his fellow-countrymen in the Turkish army he deserted, fled to Epirus, and took possession of the country. Four armies sent against him were annihilated, and finally Amurath himself took the field. Whether the latter would ultimately have been victorious can only be conjectured, for he fell ill, and died in 1450. Scanderbeg's allies, the Epirote chiefs, now became wearied of the continued strife and deserted him, some even joining the Turks. He was undaunted by this, however, and battle after battle followed till at last, in 1467,

¹ The anglicised form of the name is "Scanderbeg."



worn out with the incessant toil of twenty-four years, the indomitable leader died at Alessio. He had vanquished the Turks in twenty-two pitched battles !¹

Montalvan's production is uninteresting and of no value. The style is poor, and *culteranismo* is much in evidence. The shortness of the piece — eighteen pages — must be remarked, as also the absence of division into acts. The Albania, in which was situate the city where Scanderberg first met Christerna, is evidently *not* the country now known by that name, but the ancient Albania.² This district lay west of the Caspian Sea, and corresponded to the modern Daghistan, Schirvan and Leghistan.

The play forms part of the fifth day's entertainment in the "*Para Todos*," folios 180–189, edition of 1645, and Montalvan, himself, there states that the life of Scanderbeg was written in two plays by Luis Velez de Guevara.

An "Amurates" figures in Moreto's "*Dejar un Reino por otro*," but whether he is identical with our Amurates, I am unable to determine.

There is a play of either Belmonte or Luis Velez de Guevara, entitled : "*El gran Jorge Castrioto y Príncipe Escanderbeck*," which was printed in part forty-five of the "*Comedias escogidas*," Madrid, 1679.³

Scene : A city in Albania and Constantinople.

¹ The biography of Castriota was written by Barlesio, an Epirote, and published at Rome in 1537 under the title of : "*De Vita et Moribus ac rebus gesti Geo. Castrioti*."

² This is proved by the following :

(a) On leaving Christerna, after their first meeting, Scandenbeg states that to return to Constantinople he must cross the river Tanais, the modern Don, which flows into the Sea of Azov ; therefore he must have been east of this river.

(b) When he reaches Constantinople, he informs the Sultan that he has conquered "Arabia, Persia and Osiris."

(c) Christerna tells Scanderbeg that she is Queen "of all that the Tigris produces."

All this is conclusive evidence that the ancient — Roman — Albania is intended.

³ Barrera, p. 703.

